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THE STORY OF MUSIC.

A rapid sketch of the development of music is contributed by A. W. Moore to the *New York Ledger*. Music was ascribed to divine origin by early philosophers. It was, from the outset, a faithful attendant of religion. In Egypt, Greece, and Judea, music voiced the religious feelings of the people. Modern music, however, is an absolutely new art. It properly dates back to Luther and the opening of the era of freedom of thought. The writer says:

"The services of Martin Luther to musical progress were equal to his services to the German language. He gathered about him an earnest group of musicians as his helpers in the Protestant movement, and the foundation of the German school of music was laid. The tremendous power exercised over the people by the melodious music introduced into the Protestant worship was quickly perceived by the fathers of the Catholic Church, and at the Council of Trent, in 1562, it was decided that something must be done to infuse fresh vigor into their own church music. Help came through Palestrina, who was appointed chief composer of the Catholic Church at Rome, and who wholly regenerated the polyphonic system in vogue, investing it with aesthetic beauty and breathing into it the breath of life. He became the father of the later Catholic Church music.

"The oratorio and the opera are both outgrowths of those early sacred dramas known as *Mysteries*, *Moralities*, and *Miracle Plays*, and appeared in Italy in 1600. They were the immediate results of the zeal and the genius of a group of learned and aristocratic gentlemen and ladies who were in the habit of meeting at a distinguished home in Florence to discuss the restoration of the Greek drama and the lost music which was an essential part of it, but

who ended in originating something of far more value and significance to the world.

"About the same time, instrumental music, which hitherto had merely served as an accompaniment for the voice or the dance, began to display a tendency to develop into an independent art. The orchestral parts of the young opera began to assume suitable characteristic coloring, to indicate different dramatic situations. Dance-melodies, too, became idealized and connected together in a manner to prepare the way for the sonata form in music, which first saw the light in Italy, grew to increased proportions in France, and in Germany attained its full majesty.

"In 1685, there was born, in Eisenach, the man who has done more than any other one person to put music into its legitimate place, Johann Sebastian Bach. He may be said to have constructed a great University of Music, from which all must graduate who would accomplish aught of value in the art. He furnished inspiration for all future workers in instrumental music; he developed the choral decorated by Luther to the German people, and his Passion oratorios are models for all time.

"The father of modern orchestration is Haydn. Poetic wariness was added by Mozart to the specific forms and tone-coloring that were features of his work, and the dramatic element was introduced by Beethoven. This last giant proved music to be the most perfect existing mirror of the spiritual and the emotional life of humanity. Richard Wagner has declared that beyond Beethoven absolute music could not go, and certainly in his Ninth Symphony Beethoven himself began to indicate a new union of words and music. This union was realized in the creations of Wagner, who was proud to consider himself the legitimate descendant of Beethoven.

"When we consider the rich literature of music from Bach to the present time, we find ourselves

asking what more there can be. Wagner declared that genuine musical art could not exist until every form of slavery was wiped out and the universal freedom of the teachings of Jesus prevailed.

"What part has woman played in the story of music? Hers has been a magnificent role. She has not been so active in the work of creative composition as her brother, but she has ever been his inspirer, his sympathetic interpreter, his invaluable co-worker. It was a woman, Laura Guidicioni, who wrote the text for both embryo opera and oratorio. A woman, too, Vittoria Archilei, through her noble rendering of the prominent roles, contributed largely to their success. It would be difficult to estimate what Robert Schumann owed his wife, Clara, what Richard Wagner owed his wife, Cosima, and what Edward Grieg owed his wife, Nina. Woman should thankfully accept what she has accomplished, and look hopefully to the future."

The Italian tenor Marconi once made a visit to Rubinstein, during which the latter's little son came tripping eagerly into the music-room and said, "This is my festa, papa, and I want a present." "Very well, my son, what shall it be?" "A waltz, papa—a new waltz, all for myself, and now." "What an impatient little son he is!" exclaimed the great musician, "but of course you shall have your gift. Here it is—listen! And for you," turning to the distinguished tenor, "I will play my 'Nero.'" It seemed almost incredible," says Marconi, "but then and there I witnessed and heard a most remarkable phenomenon—the maestro improvised and played a charming waltz with his left hand, giving me at the same time with his right the splendid overture."

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RELATION OF MUSIC TO SPEECH.

The problem how a mere series of sounds can constitute something analogous to a logical sentence is an idea, something which is followed with pleasure for hours, is put and answered in the Italian magazine, *Revista Musicale Italiana*, by G. Grievani. The *Literary Digest* has translated the article, and we quote from it as follows: "To be sure, physiology has something to do with musical pleasure—it has even a great deal to do with it, but there is something more. The most detestable music makes the nerves tingle like the best, and the music of a hand-organ sometimes makes us feel as if it were the funeral march of the 'Heroic' symphony. There is, then, in music physiological and mental sensibility. The former arises from a responsiveness of the nerves to the physical quality of sounds, while to evoke the latter there must be a train of images or logical ideas. The one is set off at once by the material of the art; the other, slower, is moved by the way in which these materials are put together—by the psychical side of the art." "The problem, then, has been stated, and any audience, by its behavior at a concert, will confirm the distinction that we have sought to establish. Those who are uninterested are only put to sleep by Beethoven's music; those who are philosophic are all saturated with emotion. So too, with the polyphony of the Wagner dramas, so profound and so purely psychical. On the one hand, the artist, the other, raised by education and by taste to the level of these great minds, are moved to the depths of their hearts and of their souls by the music."

Taking up the solution of the problem, M. Grievani asserts that it must be approached through the art, that certain relation between the two is shown by the closeness with which they approach in poetry, on the one hand, and in the chart of the operatic narrative, on the other. "The art of music," he says, "has had its origin in the desire to modulate agreeably the spoken word. M. Grievani goes on:

"But an analogy is not an identity. If music is a language, it is, we must confess, a language very different from that which we speak and write daily. It tells nothing exactly, like the spoken word. By compensation, it extends our comprehension far beyond the circle of daily life, by its mysterious infections it at the same time leads us out from the commonplace. This is the method pointed out to him who would penetrate this mystery. We must first find common points, then points of difference, between music and words—between rational speech and the language of the feelings. What is obscure and mysterious in the one is compensated by the lucidity of the other. The language of oratory, in fact, is superior to melodic discourse in clearness, while it is far below it in point of depth. In what follows, it is music which is superior, the parallelism between music and language that he has here indicated—so fully that we can only indicate its main points. In the repetition of a musical phrase, group, or single note, he sees something analogous to the monosyllabism of primitive language. In the same way, this other thing, which is likewise to grammatical antecedent and consequent. The old masters, Haydn, Mozart, Beethoven, he says, are in their music continually saying, 'something takes place, and this other thing will follow.'" "The sole single words of music, he says, are interjections, or correspond to the interjections of spoken language; for instance, the triad in Beethoven's fourteenth sonata is, he says, nothing but, 'a developed alas,' in all tones, running through all harmonies, but permeated by the idea of the word."

Developing this idea at some length, the writer shows that although the interjection is the sole musical word, yet the other pairs of speech may in a certain fashion be made to represent it. For instance, the verb denotes action, and action may certainly be indicated musically. As he expresses it:

"If music can represent verbally only the various things that themselves express a sonorous act, it can translate graphically on totally ideal lines the verbs of gesture and of action, and, for instance, the rattle of hail, the roll of thunder, form a bridge between the grammarian's verb and the musician's motif. It is not thus with the graphical image; the mind proceeds in this to the character of the successive when they form a continuous curve from successive minute straight lines."

The monument to be erected to Richard Wagner at Bayreuth consists of a tall, slender column, supported on pillars, with a statue of the composer in the middle.

M. Gaston Paris, of the Académie Française, has struck a deadly blow against Germany, in declaring that many of the Wagnerian legends, such as Tannhäuser is an Italian legend of the fourteenth century, Lohengrin is Freuch, while Parsifal and Tristan, as is well known, are Celtic tales from the King Arthur cycle.

KUNKEL POPULAR CONCERTS.

Public interest in the Kunkel Popular Concerts at the Fourteenth Street Theatre has steadily grown and each Sunday witnesses a crowded attendance. The programmes are such as to please all tastes and are rendered by the best of the available artists. These Concerts are doing an incredible amount of good for students of music, giving them an opportunity of hearing the best works of the great masters.

The following programmes have been presented:

Forty-fourth concert, Sunday afternoon, December 27th. 1. Piano solo—Sonata, op. 28, No. 3, Major, Beethoven. (b) Fina—Rondo—Allegro ma non troppo, from the celebrated Pastoral Sonata; Mr. Charles Kunkel. 2. Song—Younging, from the opera, *Die Lorelei*; Miss Jessie Ludwig. 3. Violin solo—Grand Concerto, op. 31, Viennese; (c) Andante, (d) Adagio, (e) Marciale; Mr. Alfred Braun. 4. Song—Herrn, from the opera, *Die Lorelei*; Miss Jessie Ludwig. 5. Piano Solo—Carnegie Grand Fantasia, Bizet—Rive-King; Mr. Charles Kunkel. 6. Song—Call me Back, Dezza; Mr. Thomas M. Kunkel. 7. Violin Solo—Sextette—Lucia, Donizetti—Lulu, Transcription, grand concert piece for the violin without accompaniment; Mr. Alfred Braun. 8. Song—Lullaby, from the opera, *Die Lorelei*; Miss Jessie Ludwig. 9. Piano Duet—Awaking of Love—Waltz, Moszkowski; Mr. Charles Kunkel and Charles Jacob Schleiffarth. 10. Song—The Song of the Lark; Mr. Thomas M. Kunkel.

Forty-fifth concert, Sunday afternoon, January 3rd. 1. Piano Solo—Sonata, op. 10, No. 3, Major, Beethoven. (a) Largo a mesto, (b) Presto; Mr. Charles Kunkel. 2. Violin Solo—Scourge, from the opera, *Die Lorelei*; Mr. Fritz Geib. 3. Piano Duet—(a) Suite de Laendlers, Andres. (b) Humor—Danse des Nègres, Kunkel; Messrs. Charles Kunkel and George Ezinger. 4. Song—Ah, I will die—concert waltz from Romeo and Juliet, Gounod; Miss Sadi Timmins. 5. Piano Solo—Fantasia, (a) Capriccio, (b) Scherzo, (c) Rondo; Mr. Charles Kunkel. 6. Violin Solo—Boquet American, introducing Arkansas Traveler, Banjo tune and Yankee Doodle, Viennese; Mr. Fritz Geib. 7. Song—The Spring Morning; Miss Sadi Timmins. 8. Piano Duet—Careless Elegance—Quickstep, Schleiffarth; Messrs. Charles Kunkel and George Ezinger.

Forty-sixth concert, Sunday afternoon, January 10th. 1. Piano Solo—Sonata, No. 2, op. 2, A major, Beethoven. (a) Largo—Appassionato, (b) Rondo—Allegretto; Mr. Charles Kunkel. 2. Violin Solo—Legende (The Dying Saint), Wieniawski; Mr. Maurice Spyer. 3. Piano Duet—(a) Conzonetta, Mendelssohn, (b) Scherzo, (c) Rondo; Messrs. Charles Kunkel and Charles Kunkel. 4. Song—O Mio Fernando, Donizetti, (sung in Italian); Miss Carrie Kellersman. 5. Piano Solo—(a) Nocturne (Forget me not), Chopin, (b) Scherzo, (c) Rondo; Mr. Fritz Geib. 6. Violin Solo—Polka de Concert, Alard; Mr. Charles Kunkel. 7. Violin Solo—Serenade, Schubert—Reményi; (c) Czardas, Sarasate; Mr. Maurice Spyer. 8. Song—I love you dear, Bingham; Miss Carrie Kellersman. 9. Piano Solo—March of the Dying Soldier; Mr. Fritz Geib. 10. Song—The Song of the Lark; Miss Sadi Timmins. 11. Violin Solo—Coley; Messrs. Louis Conrath and Charles Kunkel.

Forty-seventh concert, Sunday afternoon, January 17th. 1. Piano Solo—Sonata, op. 10, No. 3, D major, Beethoven. (a) Largo a mesto, (b) Presto; Mr. Charles Kunkel. 2. Violin Solo—Sonata, op. 2, A major, Haydn—grand concert piece, Leonard; Mr. Fritz Geib. 3. Piano Duet—(a) Suite de Laendlers, Andres. (b) Humor—Danse des Nègres, Kunkel; Messrs. Charles Kunkel and George Ezinger. 4. Song—Ah, I will die—concert waltz from Romeo and Juliet, Gounod; Miss Sadi Timmins. 5. Piano Solo—Mendelssohn, (a) Song of Triumph, People's song (song without words) A minor, op. 58, No. 3, Spring song—wonderful song without words, (b) Scherzo, op. 62, No. 3, Spring song—Sinnerlike (song without words) C major, op. 67, No. 4, (d) Rondo Capriccioso, op. 14; Mr. Charles Kunkel. 6. Violin Solo—Boquet American, introducing Arkansas Traveler, Banjo tune and Yankee Doodle, Viennese; Mr. Fritz Geib. 7. Song—The Spring Morning; Miss Sadi Timmins. 8. Piano Duet—Careless Elegance—Quickstep, Schleiffarth; Messrs. Charles Kunkel and George Ezinger.

Forty-eighth concert, Sunday afternoon, January 24th. 1. Piano Duet—William Tell (Overture Rondo)—Grand Paraphrase de Concert, Melotte; Messrs. Charles Kunkel and Charles Kunkel. 2. Song—Grand Aria from Lucia, Donizetti—Lulu, Transcription, grand concert piece for the violin without accompaniment; Mr. Alfred Braun. 3. Piano Solo—(a) Liebestraum (Dreaming of Love), Liszt, (b) Valse Capriccio, Strakosky; Mr. Charles Kunkel. 4. Violin Solo—Fantasia, op. 2, No. 2, (b) Fantasia—Impromptu, op. 36, (c) Funerary March, from sonata, op. 31, (d) Scherzo, from sonata, op. 31; Mr. Charles Kunkel. 5. Violin Solo—Grand Aria and scene from "Hamlet," and song—A Thomas;

(sung in costume) Miss Mae Estelle, Acton. 7. Piano Duet—(a) Cuddelee (Impromptu) Walter, Conrath, (b) Sparkling Dew—Caprice, Kunkel; Messrs. Charles Kunkel and Louis Courath.

DILIGENT STUDY.

No people better understand the benefits of diligent study and practice than the composers and musicians of the time of Beethoven, Haydn, Handel, and the other old masters, and they appreciated the value of regular labor, and systematically trained. When it is considered, says an exchange, what disadvantages they worked under, the marvel is that they were able to do so much. Their industry and devotion for the musical art and their great energy and enthusiasm carried them to success and fame that no modern musician could hope to equal.

The old saying that "A little knowledge is a dangerous thing," is true in every respect. We see it exemplified in every walk of life in the present day, more especially among some of our amateur hand-men, we are sorry to admit. Perhaps if they were compelled to study, as were the musicians of old, they would do more credit to themselves and to the art they represent. The fact is, things are too easy for modern musicians; they need something to work for, and to be able to do so much, having been in comparative indolence too long. We do not wish to be classed among the critics who look only upon the dark side of life, because we see a glimmering light that tells of better things to come, notwithstanding the present aspect.

The fault of the age is an insane desire to jump the gun, and to get things done in a hurry, and to do them in a hurry. This is the case not only with musicians, but with everybody else, no matter what kind of work he pursues. It is a constant haste and bustle from morning till night, and a constant strain, and slow growth; in fact, it is no growth at all, for we can not assimilate that which he merely glances at, and which he does not understand. It is to the most of us are affected with a sort of mental dyspepsia brought on by trying to do too much in a short space of time. The result is, that we are unable to accomplish little or nothing, and almost disqualify ourselves for following the musical or any other profession.

Most of our performers enter the musical field with the same degree of assurance that characterizes our modern painters. Both expect to do wonders at first, and are disappointed if they fail to elicit great applause after a few months, and the artist is likewise discouraged because his picture causes no enthusiastic praise. The first object of the artist is to please the public, and not even know the elementary principles, and the second is oblivious of the fact that he is entirely ignorant of the art he is practicing. We are poor beginnings, it is it wonder that the average musician and artist make so little headway?

When one enters the musical field as an amateur or with the intention of becoming a professional performer, he should give his highest and best thought to the subject, and should diligently pursue his studies day after day, and week after week, never allowing anything to step in to interfere with his regular practice. This is the secret of the great success of the old masters. It may be said that they were unusually endowed and exceptionally gifted, and yet if they had shirked their work in any way, or passed by seeming trifles as of no account, they would have failed. We must not rest men of genius have been our hardest workers. This same rule applies to men of modern times.—*W., in the Metronome.*

The New York Times says: Attention has recently been called by an English statistician to the effect which music has on the growth of hair. Struck by the number of famous musicians who in youth have raised, and in old age retained, an unusually long and thick covering for their heads, he was moved to investigate the matter, and now presents to an interested public a list of results. The following are some of these, that it is only the performers of music that have hair longer, thicker, and more durable than the hair of the rest of the population. The average proportion of bald heads, which is, it seems, 12 per cent for professional men. Then the hair-junker discovered that of all instruments, the piano has the most hair on the keyboard in the first five years, almost all of whom can and do wear their hair long in both the linear and the temporal sense. The hair of the pianists is the longest, and the hair of the bestowing upon those who play it exuberance of locks, but its power is considerably less. The 'cello has the longest hair of the woodwind instruments, and the trombone, and the hair, and whoever plays upon it has the longest hair in the world in five years. Most of these statements can be verified by looking at the different members of any orchestra.



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THOMAS M. HYLAND, . . . Editor.

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"THE FRENCH WAGNER."

Such is the title by which those Parisians who have been deeply impressed with the music of Alfred Bruneau have styled this youngest of the great living composers of France, says an exchange, and however one may be disposed to criticize his musical skill, he certainly deserves that sobriquet in view of his adoption of Wagner's principles. Bruneau lacks, no doubt, the orchestral skill and melodic beauty of Wagner; but he has developed the Wagnerian principle of the Guiding Motive far beyond the point to which Massenet and Saint-Saëns have gone.

Not alone for this reason, however, but because of Bruneau's French aspect as well, the forthcoming production of his new opera of "Messidor" at the Paris Grand Opera will be awaited with curious expectancy by music-lovers all over the world. "Messidor," like its predecessors, "Le Veve" (The Dream) and "L'Attaque du Moulin" (The Attack of the Mill), is based upon one of the romances of Emile Zola. As Wagner deliberately sought for the most Tonic subjects, so Bruneau has turned in his own words, to "subjects essentially French," and yet "modern in action as well as sentiment." From the Parisian point of view, he could not surely have selected a more representative modern influence than Zola, although it is to be noted that in these three cases he has taken the least disagreeable themes of that famous French realist.

The realism of Bruneau's musical treatment of these two previous romances has been peculiarly significant. Without striving for an orchestral color, he has sought, nevertheless, to enhance the effects of Zola's situations and ideas. "Le Veve" expressed the gray quietude and religious dreaming of the cathedral ideal, while "L'Attaque du Moulin" gave expression, in strong contrast, to the bloody terrors of the France of the Revolution. Whether the final musical judgment may be upon Bruneau, he is today a power in French music that deserves the closest study.

ABBEY, SCHOEFFEL & GRAU GRAND OPERA CO.

St. Louis will enjoy the special treat of a season of Grand Opera by the Metropolitan Grand Opera Co., which comes here March 22, direct from the New York Metropolitan Opera House.

Four evening performances and one matinee will be given, at Exposition Music Hall, and will include the same magnificent array of artists that made the performances so notable in the East. By arrangements with Damosch, who had Calve in Carmen, Abbey, Schoeffel & Grau will have Lehmann in Siegfried, with the de Reszke brothers. Season tickets will be \$15.00; single seats, \$3.50. The following is a list of the artists:

Soprani—Mme. Melia, Mme. Felia; Litvine Mlle. Sophie Traubmann, Mlle. Bauermeister and Mme. Lehmann, Mme. Emma Eames, Miss Marie Engle, Mme. Maria Van Casteren and Emma Calve. Mezzo Soprani and Contraltos—Mme. Eugenia Mantelli, Mlle. Maria Bellina and Mlle. Rosa Olitzka. Tenors—Mons. Jean de Reszke, Sig. Antonio Ceppi, Mr. Lloyd D'Aubigne, Sig. Giuseppe Cremonini, Sig. Vanni, Mons. Jules Goguy and Mons. Thomas Sagnac. Baritons—Mons. Jean Lassalle, Sig. Mario Antonic, Mons. Jacques Babin and Del Bissaph, Sig. Giuseppe Campanari, Sig. Vaschetti and Mons. Maurice de Vries. Basses—Mons. Edouard de Reszke, Sig. Viviani and Sig. Arimondi, Mons. Poi. Pianists—Mons. Germaine and Mons. Constant, Mlle. Denise Danseu—Mlle. Marthe Ermler. Chiefs D'Orchestre—Sig. Luigi Mancinelli, Sig. Enrico Heggen and Antonio. Assistant Conductors—Mr. Louis Saar, Stage Manager—Mr. William Parry, Assistant Stage Manager—Mr. Frank Rigio, Mastro al pianoforte—Mr. Amhurst Weber and Sig. Baraldi, Maître de Ballet—Sig. Albertini, Chorus Master—Sig. Corsi. Librarian—Mr. Lionel Mayleson. Prompter—Sig. Lenati.

Instrumental music will be furnished by the Chicago Orchestra.

CARRENO RECITAL.

The piano recital given by the world renowned pianiste, Teresa Carreno, at Entertainment Hall on the 1st inst. was one of the greatest treats ever enjoyed by lovers of music in St. Louis. Madame Carreno is so well known and so regarded as one of the greatest artists before the public. Her prodigious technique, endurance, and utterly artistic interpretations, drew unstinted applause from the discriminating audience gathered to hear her. Madame Carreno was ably seconded by the magnificent Kneub Grand Piano which answered her every mood from the tenderest note of Chopin's Berceuse to the overwhelming demands of Liszt's La Campanella or Rhapsodie Hongroise, No. 6.

The Tuesday Musical under whose auspices the concert was given, and Messrs. Thibault & Stierlin, deserve special credit for the excellent concert arrangements.

The Baireuth festival of 1867 will consist of three complete cycles of "Der Ring des Nibelungen," beginning July 21, Aug. 2 and 14, and eight performances of "Parsifal," on July 19, 27, 28, 30, and Aug. 8, 9, 11 and 19. The curtain rises at 4 p.m. and falls at 10 p.m., with an hour's intermission between each act. The price of an orchestra stall is, as usual, \$5.

In Italy, all operative strikers must take place before noon, as the government insists that the public shall never be disappointed by such an incident as that which broke up the performance of "Andrea Chénier" recently. All operative strikers after the hour of noon are arrested, and confined in jail until noon the following day.

It is expected that Mme. Chaminade, the well-known French composer will "tour" the United States next season with Henri Marteau, the violinist.

CITY NOTES.

E. R. Kroeger inaugurated his fourth season of pianoforte recitals Thursday evening, the 21st ult., at the Y. M. C. A. Hall, Grand and Franklin ayes. His programme included selections from Beethoven, Bach, Handel, Mozart, von Weber, Nicode and Moszkowski, and was admirably rendered.

The St. Louis Quintet Club will give its second concert of the present season, Tuesday evening, the 16th inst., at Memorial Hall, 19th and Lucas Place. Mr. Louis Hammerstein will be the pianist upon this occasion, for which splendid programme has been prepared. The principals include George Heerick, Val. Schopp, Louis Meyer and Carl Froehlich.

The second concert of the series of Kunkel Piano Concerts at East St. Louis, took place there on the 14th ult., and drew out a splendid attendance. The Concerts are given under the auspices of the Ladies of the Baptist Church and afford a great treat to lovers of music. The next Concert takes place on the 5th inst.

Mr. Clarence Eddy, the eminent organist, gave two organ recitals at the Lindell Aye. Methodist Episcopal Church, Lindell Boulevard and Newstead Avenue, Monday and Tuesday nights, Feb. 1st and 2nd. The programmes were replete with magnificent numbers and rendered by Mr. Eddy in a manner that sustained his reputation as one of our foremost organists.

Paul Mori is doing successful work at Strassher's Conservatory, where he has a large class of pupils.

Miss Katie Jochum, the pianist and teacher, is kept busy with a large and successful class of pupils. Miss Jochum's address is 1603 Main street.

Miss Wilhelmine Trenchery, of Alton, has resumed her classes in piano and voice. While in Europe, Miss Trenchery availed herself of the opportunity of studying under Marchetti and other celebrated European teachers.

Paris has a peculiar idea in regard to concerts. They all take place on Sundays. The late M. Paderewski started in 1861 his Sunday Concerts Populaires at the Cirque Napoleon, and French concert managers, like sheep, hastened to imitate him. Even now no orchestral concerts take place on any weekday.

Emperor Francis Joseph, of Austria, has conferred upon Carl Goldmark, the Viennese composer whose "Crickent on the Heath" was so successful in Germany, the knighthood of the Order of Leopold—the highest decoration ever bestowed upon artists in Austria.

MARTIAL MUSIC.

A question which has been agitating the military circles of Europe is in what manner music assists the soldier on the march. All men, it is claimed, having any appreciation of music feel prompted to step in time to a march tune.

Music on the march, therefore, substitutes a new and pleasanter stimulus to exertion for the monotonous and somewhat dreary work of keeping place in the ranks. It is well known that weariness is, as a rule, more a matter of mind than of body, and that the muscles of the body do not tire half so soon as the nerve-centers which direct them. Music, by the substitution of a fresh nerve-current into play, will often, it is held, banish all sense of weariness, and will even sometimes afford rest to the usual nerve-current, so that when the music ceases the soldier feels fresher than before it began. Why men's limbs should tend to move to music, no one knows; but it is practically the surest thing as dancing, and is believed to have to do with the instinct all men display which urges them to associate with what is beautiful in nature and art.—N. Y. Journal.

Women composers are growing in number. The most recent one heard of has been both ambitious and very successful. She is a Belgian, by name Mme. Grandval, and has written the music to an opera entitled "Mazeppa," which had production at the Royal Theatre, Antwerp.

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Miss Emma C. Thursby, the eminent soprano, is spending the winter at the "Gramercy," Gramercy Park, New York. Her "At Homes" on Friday afternoons are very popular. Miss Thursby now very seldom sings in public, probably owing to the fact that her superlative talent, exhibited on the concert stage in this country and Europe in former years, has rendered her peculiarly independent.

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3

Octaves marked thus(*) can be played an octave higher.

Jacob Kunkel.

Deciso e Marziale. ♩ = 100.

f *Ped.* * *f* *Ped.* * *Ped.* *

cres. *p subito.* *cres* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres. *f* *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sempre ff *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

120 - 11

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This page contains five systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is characterized by dense, complex chords and intricate rhythmic patterns, often featuring sixteenth and thirty-second notes. Pedaling instructions are indicated by "Ped." and "Ped." with a star symbol. Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *fz* (forzando), *subito.* (suddenly), *cres.* (crescendo), and *ff* (fortissimo). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The page is numbered 4 in the top left corner.

The first system begins with a *ff* dynamic and includes a first ending bracket labeled "8.". The second system features dynamics ranging from *f* to *ff*. The third system includes a first ending bracket labeled "8." and dynamics from *f* to *ff*. The fourth system starts with a *subito.* marking and includes a *cres.* marking. The fifth system includes a *cres.* marking and a first ending bracket labeled "8.".

5

First system of a piano score. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand plays a steady, rhythmic accompaniment of eighth notes. Pedal markings are present in the left hand, some with an asterisk. A dynamic marking of *ff* appears in the right hand.

8

ben rhythm.

Second system of the piano score. The right hand continues with a rhythmic pattern of eighth notes, marked *ben rhythm.* The left hand maintains its accompaniment. Pedal markings are present in the left hand. Dynamic markings *ff* and *ff* are visible in the right hand.

Third system of the piano score. The right hand continues with a rhythmic pattern of eighth notes. The left hand maintains its accompaniment. Pedal markings are present in the left hand.

Fourth system of the piano score. The right hand continues with a rhythmic pattern of eighth notes. The left hand maintains its accompaniment. Pedal markings are present in the left hand.

CFES.

Fifth system of the piano score. The right hand continues with a rhythmic pattern of eighth notes. The left hand maintains its accompaniment. Pedal markings are present in the left hand.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line and a piano accompaniment line. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The second system continues the vocal melody and piano accompaniment. The piano accompaniment includes a 'Ped.' (pedal) marking. The score is written for a single voice and piano.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff. The treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings (1-5, 2-3, 3-4, 4-5) and slurs. The bass staff provides harmonic support with chords and single notes, marked with 'Ped.' and a '2333' fingering. The second system continues the melody in the treble staff and includes a new part in the bass staff, marked with 'Ped.' and a '2333' fingering. The third system shows the continuation of the melody and bass part, with 'Ped.' markings and a '2333' fingering. The score is written in G major (one sharp) and 2/4 time.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment starts with a bass clef, a key signature of one flat, and a 2/4 time signature, providing a harmonic foundation with chords and single notes. The second system continues the piece, marked 'rapido.' (fast). It includes a vocal line and a piano accompaniment. The vocal line has a more complex melody with many beamed sixteenth notes. The piano accompaniment features a rhythmic pattern with eighth and sixteenth notes. Both systems include a 'Ped.' (pedal) marking and a star symbol. The score concludes with a final chord and a star symbol.

First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Bass staff has a *Ped.* marking. The system contains four measures with various chords and melodic lines. A star symbol is placed below the second measure.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. A star symbol is placed below the second measure.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. A star symbol is placed below the second measure.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *p* dynamic. Bass staff has a *Ped.* marking. The system contains four measures. Above the fourth measure, the text *rit - - - - - ard.* is written. A star symbol is placed below the second measure.

mf

Brilliant.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-3. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains eighth-note patterns with fingerings 1, 2, 3, 4, 5 and slurs. The lower staff is in bass clef with a key signature of one flat, containing chords and single notes. Pedal markings ('Ped.') and asterisks (*) are present below the lower staff. A dynamic marking 'ff' is visible in measure 3.

Second system of musical notation, measures 4-6. The system consists of two staves. The upper staff continues the eighth-note patterns with fingerings 1, 2, 3, 4, 5 and slurs. The lower staff contains chords and single notes. Pedal markings ('Ped.') and asterisks (*) are present below the lower staff. A dynamic marking 'ff' is visible in measure 4.

Third system of musical notation, measures 7-9. The system consists of two staves. The upper staff continues the eighth-note patterns with fingerings 1, 2, 3, 4, 5 and slurs. The lower staff contains chords and single notes. Pedal markings ('Ped.') and asterisks (*) are present below the lower staff. A dynamic marking 'ff' is visible in measure 7. The word 'rapido.' is written above the lower staff in measure 7. A measure rest of 2 measures is indicated in measure 9.

p subito. *cres.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8. *cres.* *f* *ff*

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

8. *sempre ff* *ff* *ff*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped. *

8. *p* *ff* *p* *f*

Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Ad subito.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-----

cres. *f* *ff*

Ped. Ped. Ped. Ped. Ped. (*) Ped. (*) Ped. (*) Ped.

8-----

sempre f

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

8-----

mf *ff*

(*) Ped. (*) Ped. (*) Ped. (*) Ped. (*) Ped.

mf *f* *ff*

Ped. Ped. Ped.

ff *Martellato.* *ff*

ff

Ped. Ped. Ped.

ff *ff* *ff*

Ped. Ped. Ped.

120 - 11

CANZONETTA.

F. Mendelssohn.

Allegretto con moto. $\text{♩} = 120$

Primo

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of two flats (B-flat major). The tempo is 'Allegretto con moto' with a metronome marking of 120. The first system shows the initial melody and accompaniment. The second system continues the piece with 'pp' (pianissimo) markings. The third system features a 'f' (forte) marking followed by 'pp'. The fourth system is marked 'Più mosso.' (faster) and includes 'pp'. The fifth system has a 'cres.' (crescendo) marking and 'f'. The sixth system concludes the piece with 'f' and 'pp' markings. The score includes various musical notations such as notes, rests, and fingerings.

N.B. The small notes are ad lib.

Secondo.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various ornaments (accents, slurs, and grace notes) and fingerings (1-4) indicated above the notes. The lower staff is in bass clef and contains a bass line with a 'Ped.' (pedal) marking and a 'cres.' (crescendo) marking. The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. A fermata is placed over the final note of the second measure in the second system.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of one sharp. It features a melody with various ornaments, including triplets and grace notes. The piano accompaniment starts with a bass clef and a key signature of one sharp. It includes a piano (p) dynamic marking and a crescendo (cres.) marking. The system concludes with four measures of piano accompaniment, each marked with a 'Ped.' (pedal) symbol.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a '3' above the first measure. The vocal melody is marked with a 'V' and a '3' above the first measure. The piano accompaniment is marked with a 'P' and a '3' above the first measure. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a '3' above the first measure. The vocal melody is marked with a 'V' and a '3' above the first measure. The piano accompaniment is marked with a 'P' and a '3' above the first measure. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a '3' above the first measure. The vocal melody is marked with a 'V' and a '3' above the first measure. The piano accompaniment is marked with a 'P' and a '3' above the first measure.

2.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in the upper staff, and the bass line is in the lower staff. The melody includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with numbers 1 through 5. The bass line consists of a few notes and rests. The score is written in a cursive, handwritten style.

Secondo.

6

Tempo I.

pp *staccato.*

Primo.

Primo.

ritard. *a tempo.* *p*

7

pp staccato.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of several measures with eighth and quarter notes, some with slurs and ties. The accompaniment consists of eighth and quarter notes, some with slurs and ties. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of eighth and sixteenth notes, often beamed together. The score includes fingerings (1-5) and breath marks (indicated by a small 'v' or similar symbol) above the melody. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the third and fourth staves. The music is written in 2/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the word 'FINIS' in the right margin.

La Fille du Regiment

(Donizetti.)

Carl Sidus Op. 134.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 160.

The musical score is written for piano in 3/4 time. It consists of four systems of music. Each system has a treble and bass staff. The music features various fingerings (1-5) and articulations (accents, slurs). Pedal markings 'Ped.' with a star symbol are placed below the bass staff in each system. The first system starts with a piano (p) dynamic. The second system includes a 'FIN' marking. The third system has a 'Ped.' marking with a star symbol. The fourth system ends with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Includes dynamic marking *mf* and pedal markings (Ped. ♪). Fingerings are indicated by numbers 1-5. A 2nd time signature change is marked.

Second system of musical notation. Treble and bass staves. Includes a *cres.* (crescendo) marking in the bass staff.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *rit.* (ritardando), *do*, *più cres.* (più crescendo), and *f* (forte). Fingerings and pedal markings are present.

a tempo.

Fourth system of musical notation. Treble and bass staves. Includes a 2nd time signature change and multiple pedal markings (Ped. ♪).

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *mf* and pedal markings (Ped. ♪).

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *mf* and *p* (piano), and pedal markings (Ped. ♪). A page number 588 is visible at the bottom.

Moderato ♩ = 126

THE MERRY POSTILION.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Vivo. ♩ = 100.

The musical score is written for piano in 6/8 time. It consists of five systems, each with a treble and bass staff. The tempo is marked 'Vivo' with a tempo indicator of a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, fingerings (1-5), and accents. Arrows point to specific notes in the bass staff, indicating they should be struck from the wrist. The score includes a repeat sign with first and second endings. The key signature has one sharp (F#).

1667.9

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WARBLINGS AT MORN.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto $\text{♩} = 80$.

(Key of G)

(Key of D)

N.B.

N.B. When the note E is sharpened the white key F is struck, it being a half step higher than E.

1670.3

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WHENEER I SEE THOSE SMILING EYES.

3

Words by Thomas Moore.

WENN ICH IN DIESE AUGEN SCHAU.

Louis Conrath.

Moderato ♩ - 88.

Wenn ich in die - se Au - gen schau So
 Whene'er I see those smil - ing eyes So

son - nen - freuden - voll,.... Als ob nicht Wol - ke trüb und trauh Sie
 full of joy and light, As if no clouds could ev - er rise To

je ver - dunkeln soll,.... Ich seufzend frag, wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its

licht, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt!
 ray,.... And that light heart so joy - ous now, Al - most forget 'twas gay.

1390-3

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Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

Lie - be lässt statt mild em Schein Bald Glut bald Eis im Herz zu - rück. Schein
 love that leaves where -'er i' lights A chill'd or burn - ing heart be hind, While

Ju - gend weiss wie fri - scher Schnee Eh sie von Kummer's Thrä - nen feucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

nim - mer hell wie ein - stens leucht, Wie ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

1390-B

Wenn ich in die - se Au - genschau So son - nen - freu - den.

When'er I see those smil - ing eyes So full of joy and

♩ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped.

voll, Als ob nicht Wol - ke trüb und rauh Sie je ver dun - keln soll Ich

light, As if no clouds could ev - er rise To dim a heavn so bright I

♩ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped. Ped. Ped.

seufzend frag; wie bald der Glanz Durch Kummer nicht er - lischt; Wie bald der Freu - de

sigh to think how soon that brow, In grief may lose its ray And that light heart so

♩ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped.

Blüthenkranz Vom Her - zen weg - ge - wischt, Vom Her - zen weg - ge - wischt.

joyous now Al - most for - get 'twas gay, Al - most for - get 'twas gay.

♩ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. ♪ Ped. Ped. Ped.

TOUCH.

A good touch is the essence of artistic piano playing, without it the piano is little better than a music box. Nine tenths of piano players look upon a good touch as an inborn gift possessed by but few out of every hundred players; this, however, is a deplorable mistake. The experience of the author, who has been a teacher for over forty years, has proven that every pupil can acquire a good and beautiful touch if he observes the rules governing touch, which are

presented under their proper headings throughout the book. Too much care cannot be bestowed upon these rules governing touch, if a good, free and beautiful tone is to be obtained. It is a great mistake to suppose that the piano has in itself a perfectly finished tone. Of all instruments it is perhaps the one whose tone can be modified the most. A perfect touch is therefore necessary to do full justice to the compositions of the masters.

QUESTIONS FOR REVIEW.

Question.—What is the essence of artistic piano playing?
Answer.—A good touch.

Question.—Can any one acquire a good touch?
Answer.—Yes, if the rules laid down in this method are heeded.

TECHNIQUE.

In piano playing, technique is the all important factor; its acquisition, like the strength of the athlete, must be by degrees, now a little, then a little more, any overstraining proving as disastrous to the fingers of the player as it does to the muscles of the athlete. The advice then, to the beginner, is to practice slowly with a natural, easy touch; to use no force in striking a key and to strain no muscle in lifting the finger. The gaining of strength and the development of muscle must be gradual. This manner of practice will result

in a perfect control of the fingers and a consequent ability to color tone that will amply repay the student. Many things which seem of minor importance to beginners, such as the position of the finger, its manner of being lifted, its proper striking of the key, and exercises (apparently for no other purpose than to try the patience of the student) prove in the end the very means by which the artist has been enabled to produce his remarkable result.

THE WRIST ATTACK.

ITS IMPORTANCE.

The importance of a correct wrist attack will be obvious when it is stated that the success of artistic piano playing depends entirely upon it.

HOW TO MAKE IT.

We will first describe the position the hand and the fingers must assume preparatory to making the wrist attack. This position must be retained while making the wrist attack.

Hold the hand so as to form a hollow, half circle from wrist to finger tips.

The fingers must form a quarter circle from the knuckle joints to the tips.



The thumb (first finger) which is the most important digit, must also form the quarter circle, and must always retain it, unless the hand is to strike extended chords which demand, of course, to some extent, the straightening of the joints of the thumb.

We now proceed to the Wrist Attack itself.

There are two kinds of wrist attack, one, purely from the wrist, the other, from the wrist and elbow joint.

The first is made without any assistance from the elbow joint, that is, the arm remains motionless and the hand is lifted and dropped from the wrist. In this manner of attack, from the

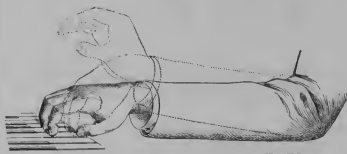
time the hand moves from the keys until it returns, the wrist is the only seat of motion.

The other attack is that made by the combined motion of the wrist and elbow joint.

In making either of these attacks, the hand must virtually be as if hung by a thread from the wrist, that is, its movements upward and downward, must be without a particle of stiffness in the muscles. If one were to take hold of the arm of a pupil and shake it so that the hand would flap up and down at the wrist, one would have a good idea of the action of the hand and the looseness which must be maintained in the wrist in making the wrist attack.

In order that the pupil may have a practical lesson in making the wrist attack with the combined wrist and elbow motion, let him lay the hand upon the keyboard as shown in cut 1—normal position, and lift the forearm slowly from the

No. 1.



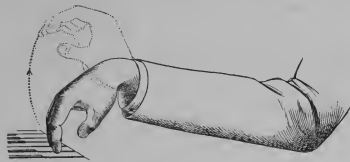
elbow joint. As it is being lifted up, the tips of the fingers (if the wrist muscles are being held perfectly loose) will slide along the keys towards the body.

When the hand assumes the position shown in cut 2, the forearm must remain almost stationary and the wrist muscles

THE WRIST ATTACK.—Continued.

be called into use to lift the hand slowly to the position shown in cut 3. Then the hand must return to the keys without any stop, and in the same manner in which it was lifted. Let the forearm fall first, then the hand, which will bring the tips of

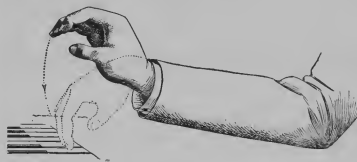
No. 2.



the fingers upon the keys, and into the same position they held at the start.

The wrist and elbow joint motion may be practiced anywhere: at the table, on the knees, while walking, etc., etc.

No. 3.



QUESTIONS FOR REVIEW.

Question.—Upon what does artistic piano forte playing depend?

Answer.—Upon a correct wrist and elbow joint attack.

Question.—How should the hand and fingers be held preparatory to making the wrist and elbow joint attack?

Answer.—The hand should be held so as to form a hollow—half circle. The fingers from the knuckle joints to the tips, should form a quarter circle.

Question.—How should the thumb (first finger) be held?

Answer.—It should form a quarter circle at all times except when extended chords or intervals which demand the straightening of the thumb are to be struck.

Question.—How many kinds of wrist attack are there?

Answer.—Two; one purely from the wrist, the other from the wrist and elbow joint combined.

Question.—Must the muscles of the wrist be held loosely or stiffly while making these wrist attacks?

Answer.—They must be held very loosely. No stiffening of the muscles must be permitted; they should at all times be perfectly relaxed.

Question.—Explain the wrist attack as made from the wrist alone.

Answer.—The wrist attack is made without any assistance from the elbow joint, the arm remaining motionless and the hand being lifted and dropped from the wrist.

Question.—Now explain the manner of making the combined wrist and elbow joint attack and give an illustration of it.

Answer.—In making the combined wrist and elbow joint attack, the forearm is to be lifted from the elbow joint. When this is done carefully and the wrist muscles are held very limp, the tips of the fingers will slide along the keys. When the fingers assume a slanting position (see cut No. 2) the forearm is to remain nearly stationary; the hand is raised by the aid of the wrist muscles, the tips of the fingers being lifted above the forearm (see cut No. 3). This having been done, the hand is to be dropped again upon the keys—dropping first the forearm from the elbow joint and then the hand from the wrist. The fingers will then be in the same position upon the keys as at the start.

Question.—May the wrist attack be practiced otherwise than at the piano forte?

Answer.—Yes—at the table, on the knees, while walking, etc., etc.

EXERCISES FOR ACQUIRING THE WRIST AND ELBOW JOINT ATTACK.

In order to give undivided attention to the acquisition of the wrist and elbow joint attack, which is the special object of these exercises, strict time need not be kept.

When a graceful wrist and elbow joint attack has been mastered, play the exercises in strict time, at first slowly, counting aloud until the time is fully impressed upon the mind. When the time is thoroughly understood, counting aloud can be dispensed with and the speed increased a little.

The pupil is cautioned against any contraction or stiffening of the muscles in making the wrist and elbow joint attack, for, as previously stated, a perfectly loose wrist and elbow joint are the chief requisites of a good attack.

In playing these exercises the hand is to be lifted on the fourth quarter, not later, so as to allow ample time for a slow and graceful attack on the first count of the next note.

When the second, third and fourth fingers have been exercised and the pupil can strike the key properly and with ease, then practice the fifth finger and the first finger (the thumb).

The striking of the key with the fifth and first fingers is very difficult, as there is no weight on the one side of the first finger (thumb) or of the fifth finger to counterpoise the weight of the hand on the other side. Very careful and ample practice, therefore, must be given these two fingers.

Special care must be taken in striking single notes from the wrist and elbow joint, not to let the unemployed fingers rest on the keys.

In striking the key the tip of the finger and not the ball of the finger must come in contact with the key.



Correct Method.

Bad Method.

Following the example of all good pianists, the finger nails must be kept short. This will prevent any clicking of the finger nails in striking the keys.

CAUTION.—When the finger has reached the key do not allow any depression of the wrist; it must assume the normal position shown in cut I, page II.

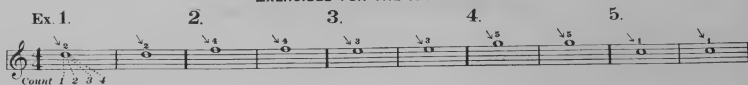
Each finger is to be exercised until the proper motion of the wrist and elbow joint is well understood. This means that each exercise must be repeated numberless times.

THE ARROW.

The arrow → is used throughout this work, to show which notes or chords are to be struck from the wrist or wrist and elbow joint.

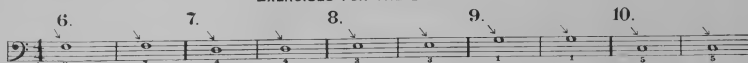
Arrows pointing to the right → signify that the attack is to be made from the wrist and elbow joint. If pointing to the left ← the attack is to be made from the wrist alone.

EXERCISES FOR THE RIGHT HAND.



Count 1 2 3 4
Repeat each Exercise (every two measures) at least twenty times.

EXERCISES FOR THE LEFT HAND.



EXERCISE FOR THE RIGHT HAND.

It will be observed that in exercises Nos. 11 and 12 the fingering changes upon the same key as follows: 1, 2, 3, 4, 5, 4, 3, 2, 1. This change of fingering demands of course a slight moving of the hand, while being lifted, in order to bring the required finger over the key.



EXERCISE FOR THE LEFT HAND.



THE LEGATO TOUCH.

By Legato is meant the keeping down of each key, after it has been struck, during the full time value of the note and until the following key has been struck. It is like walking, both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot, the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

The explanation given in many instruction books that legato playing is not unlike the meeting of two buckets in a well is entirely wrong. If, in lifting one finger and putting down the

other, the fingers met off the keys, the tone would be broken. To preserve an unbroken tone from one key to the other, the fingers must meet on the keys, and not, like buckets in a well, on the way.

In the practice of the legato touch, the pupil must look carefully to three things:

- 1st. The position of the finger.
- 2d. The lifting of the finger.
- 3d. The holding down of the key.

QUESTIONS FOR REVIEW.

Question.—What is meant by legato touch?

Answer.—The keeping down of a key after it has been struck and until the next key has been struck, connecting the tones smoothly and without a break.

Question.—What illustration has been given to explain it correctly.

Answer.—It has been compared to walking, both feet never being off the floor at the same time.

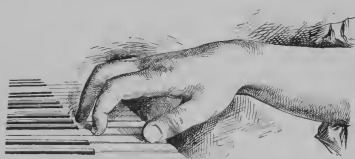
Question.—What three things must be heeded carefully in practicing the legato touch?

Answer.—1st. The position of the fingers. 2nd. The lifting of the fingers at the proper time. 3rd. The holding down of the key during the full time value of a note.

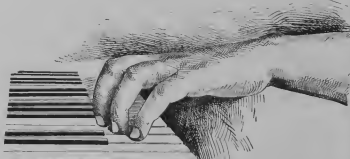
THE POSITION AND THE LIFTING OF THE FINGERS.

The finger must always be in a rounded position, no matter whether raised or on the key. (See cuts, 1, 2, 3, 4.)

No. 1.



No. 2.



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